



# OFFSPRING

## S M A S H





# OFFSPRING SMASH

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# OFFSPRING

nitro (youth energy)

bad habit

gotta get away

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it'll be a long time

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what happened to you?

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smash

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HAL•LEONARD®



# Bad Habit

## Prelude

Moderately ♩ = 125

(bass) 7 N.C. Gtr. 1 (dist.)

*f* \*fdbk. w/ bar w/ bar fdbk. w/ bar

TAB

0 (0) (0)

Gtr. 2 (dist.) -1/2

*f* w/ bar w/ bar fdbk.

TAB

0 (0) (0)

\*Microphonic fdbk., not caused by string vibration. -1/2 pitch: D#

8va

*mp* w/ bar w/ bar *mf* steady gliss. loco

(0) (0) (0) (0) (0) (0)

-1 -1/2

steady gliss. unsteady gliss. random string noise

0

## Intro

Gtr. 2 tacet

N.C. (A)

Hey, man you know \_ I'm real - ly o - kay. \_ (w/ hi-hat) Gtr. 1 tacet The


8va

\*fdbk. X

\*microphonic fdbk.



(G) (E)



I'm in my car don't give me no crap, 'cause the slight - est thing and I just might snap, and

**Verse**  
**Double Time** ♩ = 284  
N.C.

The musical score is arranged in three systems. The first system shows the vocal melody starting with a treble clef and a key signature of one sharp (F#). The vocal line begins with a whole note chord of A5 (A4, C#5, E5) and continues with a series of eighth notes. The second system shows the vocal line continuing with the lyrics "oh! \_\_\_\_\_". The third system shows the vocal line continuing with the lyrics "1. When I go driv - ing I" and "2. They say the road's \_\_\_ a". The guitar accompaniment is written for two guitars (Gtrs. 1 & 2) and features a series of chords and arpeggios. The bass line is written for a bass guitar and features a series of chords and arpeggios.

stay in my lane. —  
dan - ger - ous place. —

Gr. 2

Rhy. Fig. 1  
Gtrs. 1 & 2

12

But get - ting cut off, — it makes me in - sane. —  
If you flip me off — I'll get in your face. —

End Rhy. Fig. 1

Gtr. 2

Gtr. 1 *steady gliss. divisi*

(7 7 7 7 7 7)  
(7 7 7 7 7 7)  
(5 5 5 5 5 5)



Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 C5 D5 C5 A5 G5 A5 C5 A5

**Pre-Chorus**

G5 N.C. G5 N.C. G5 N.C. G5 N.C.

1. (I)  
(You)

1.,3. o - pen on the my glove box, reach on in - the side, (I'm) gon - na  
2. drive on my ass, your foot's on the gas, and your

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

E5 N.C. E5 N.C. E5 N.C. E5 N.C.

wreck next this breath fuck - er's is your ride.) (I) guess I got a bad

P.M. P.M. P.M. P.M.

**Chorus**

A5 E5 N.C. F5 C5 D5 E5

hab - it of blow - in' a -

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times

A5 E5 N.C. F5 C5 D5 E5 A5 E5 N.C. F5 C5

- way. (Yeah, \_ yeah. \_ ) (I) got a bad hab - it, (Yeah, \_ yeah. \_ )

D5 E5 A5 E5 N.C. F5 C5 D5 E5

and it ain't goin' a - way. (Yeah, \_ yeah. \_ ) Yeah, \_ yeah. \_







**2. Breakdown**  
A5 N.C. Gtrs. 1 & 2 tacet

Driv - ers are rude, such at - ti - tudes. But

when I show my piece, com - plaints cease. Some - thing's odd, (I)

feel like I'm God. You stu - pid, dumb - shit, god - damn, moth - er - fuck - er.

**Bridge**  
Gtrs. 1 & 2

A5 G#5 G5 E5 D#5 D5 C5 A5 *play 4 times*

w/ Voc. Fill 1, 4th time *D.S. al Coda*

**Coda**

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times

A5 N.C. F5 D5 N.C. E5 A5 N.C. F5

(Yeah, \_ yeah. \_ ) Yeah, \_ Yeah. \_ Oh. \_

D5 N.C. E5 N.C. E5

Gtrs. 1 & 2

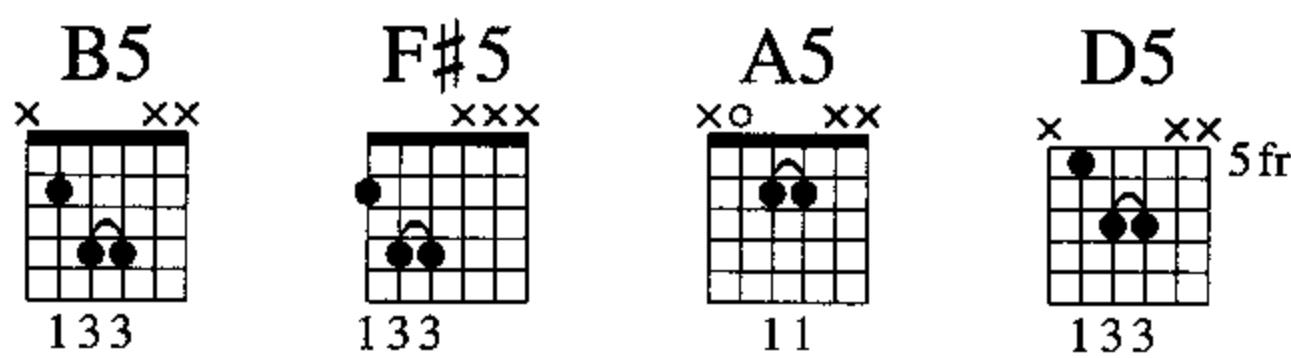
P.M. - - - - - P.M. - - - - -

**Voc. Fill 1**

Oh. \_ 3. I'll



# Come Out and Play



## Intro

Moderately Fast Rock ♩ = 158

N.C.

(drums)

3 2

*f*

You got - ta keep 'em sep - a - ra - ted.

\* Gtr. 1 (dist.)

3 2

*mf*

Harm. - - - - -

T  
A  
B

5 5 5

X

\* left channel

B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5

Rhy. Fig. 1 End Rhy. Fig. 1

\* Gtrs. 1 & 2

*f*

9 7 7 (7) 4 7 9 7 7 (7) 4 7 9 9 7 7 (7) 4 7 9 9 7 7 (7) 4 7 9 9 7 7 (7) 4 7

7 5 (5) 2 5 7 5 (5) 2 5 7 7 5 (5) 2 5 7 7 5 (5) 2 5

\* Gtr. 2: elec. w/ dist., right channel, doubles Gtr. 1 simile throughout

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5

Gtr. 3 (dist.)

*f*

7 7 7 7 10 10 10 5 5 7 7 7 7 10 10 10 5 5 7 7 7 7 10 10 10 5 5 7 7 7 7 10 10 10 5 5



B5                      D5                      F#5      A5                      B5                      F#5                      A5                      B5                      F#5                      D5

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd & 3rd times  
 Rhy. Fig. 2

Gtrs. 1 & 2

P.M. —————

Gtr. 3

w/clean tone

7 7 7 7 10 10 10 5 5  
 7 7 7 7 10 10 10 5 5

2 3 1 2 2 4 2 1 3 2 2 3 2

## Verse

B5 F#5 A5 B5 D5 F#5 A5 B5 F#5 A5  
 1. Like the lat - est fash - ion, like a spread - ing dis - ease.  
 2. By the time you hear the si - ren it's al - read - y too late.  
 Gtrs. 1 & 2  
 simile on repeats  
 P.M.

**Rhy. Fill 1**

Gtrs. 1 & 2

*f*

P.M. - - - - -

**T**

**A**

**B**

9 9 9 4 4 7

9 9 9 4 4 7

7 7 7 2 2 5 5 5 5



B5 D5 F#5 A5 B5 F#5 A5 B5 D5 F#5 A5

The kids are strap-pin' on their way to the class - room,  
One goes to the morgue and the oth - er to jail. —

P.M.

§§ Pre-Chorus

B5 F#5 A5 B5 D5 F#5 A5 E5 G5 G G5

One get - ting weap - ons with the great - est of ease. — 1. The gangs stake out their own  
guy's wast - ed and the oth - er's a waste. — 2., 3. It goes down the same as the

P.M.

F#5 B5 D5 E5 G5 F#5 B5 D5

cam - pus lo - cale. — And if they catch you slip - pin' then it's all o - ver pal. — If  
thou - sand be - fore. — No — one's get - ting smart - er, no one's learn - ing the score. — Your

B5 F#5 A5 B5 D5 F#5 A5 F#

one guy's col - ors and the oth - er's don't mix, they're gon - na bash it up, bash it up, bash it up, bash it up.  
nev - er end - ing spree of death and vi - o - lence and hate — is gon - na tie your own rope, tie your own rope, tie your own.

P.M.



# Chorus

B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5 B5

1. Hey, man you talk-in' back to me? }  
 2. Hey, man you dis-re-spect-ing me? } Take him out. You got-ta keep 'em sep-a-ra-ted.

Gtrs. 1 & 2

D5 F#5 A5 B5 D5 F#5 A5 E5 C5 B5

Hey, \_\_\_\_\_ (they) don't pay no mind. If you're un-der eigh-teen you won't be do-ing an-y time. \_\_\_\_\_

(3rd time) To Coda 2 ⊕

To Coda 1 ⊕  
 D.S. al Coda 1

D5 F#5 A5 F#5 A5 B5 D5 F#5 A5 B5

Hey, \_\_\_\_\_ come out and play. \_\_\_\_\_

## ⊕ Coda 1

### Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

Gtr. 3

B5 F#5 A5 B5 F#5 D5 B5 F#5 A5

w/clean tone

2nd time, D.S.S. al Coda 2

B5 F#5 D5

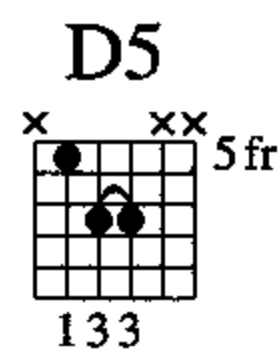
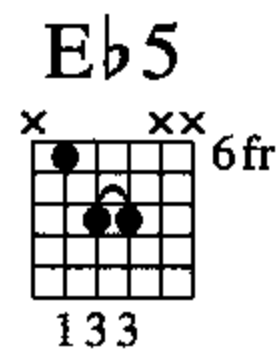
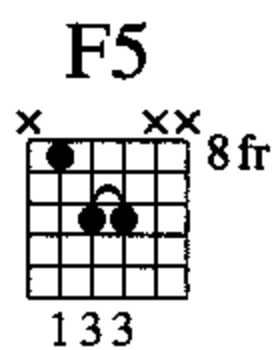
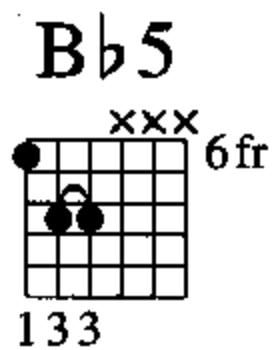
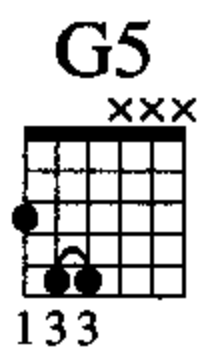
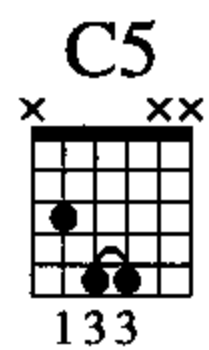
## ⊕ Coda 2

Gtrs. 1 & 2

B5 D5 F#5 A5 B5



# Genocide



Gtr. 2: Tuning:

① = F    ④ = D

② = C    ⑤ = A

③ = G    ⑥ = E

**Intro**

**Very Fast Rock** ♩ = 160

Gtr. 1 (dist.)

G5 N.C.  
Rhy. Fig. 1

G5

N.C.

G5

N.C.

F5 N.C.

F5

C5 N.C.

C5

G5  
End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

G5 N.C.

G5

N.C.

G5

N.C.

Gtr. 2 (dist.) **Riff A**

\* upstrokes

Gtr. 1: w/ Rhy. Fill 1, 2nd time

C5 N.C.

C5

End Riff A

\* downstrokes

**Rhy. Fill 1**

Gtr. 1



# Verse

Gtrs. tacet

N.C.

1. Our lives run dif - fer - ent ways. \_\_\_\_\_ Through the rain \_\_\_\_\_  
 2. Our star shines an - y way. \_\_\_\_\_ If you wish \_\_\_\_\_

1.

2.

Gtrs. 1 & 2: w/ Rhy. Fill 2

\_\_\_\_\_ I see you in \_\_\_\_\_ the sun. on it we are one. \_\_\_\_\_  
 \_\_\_\_\_ up \_\_\_\_\_

N.C.(G)

Gtrs. 1 & 2

1.

2. C5

Chorus

G5

Rhy. Fig. 2

Bb5

Gtrs. 1 & 2

One, two, three, four! Dog eat dog \_\_\_\_\_ ev - 'ry day. \_\_\_\_\_  
 Dog eat dog \_\_\_\_\_ to get by. \_\_\_\_\_

Rhy. Fill 2

Gtrs. 1 & 2

T  
A  
B



F5 C5

To Coda ⊕  
End Rhy. Fig. 2

On our fel - low man we  
Hope you like my gen - o - prey. — }  
cide. — }

Gtr. 1: w/ Rhy. Fig. 1  
G5 N.C. G5 N.C. G5 N.C.

Gtr. 2

*f* \*V V V V *sim.*

\* upstrokes

F5 N.C. F5 Gtr. 1: w/ Rhy. Fill 1, 2nd time C5 N.C. C5

\*\* □ □ □ □ *sim.*

\* downstrokes

**Verse**  
Gtrs. tacet, 1st & 2nd times  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3rd & 4th times  
N.C.

3. I find it such a shame. — Through the pain — I  
4. We're served up on a plate. — The ped - es - tal — is  
5. And if in time we can see the er - rors  
6. Would an - y - one change it an - y - how? —

**Pre-Chorus**  
Gtrs. 1 & 2: w/ Rhy. Fill 3, 2nd time  
Gtrs. 1 & 2: w/ Rhy. Fill 1, 4th time

Eb5  
Gtrs. 1 & 2 //

play 4 times

see things as — they are. }  
high e - nough — to fall. }  
of our ways. — }  
Our time is

**Rhy. Fill 3**  
Gtrs. 1 & 2

**TAB**



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A, 4th time

G5

Bb5

C5 D5

up. \_\_\_\_\_ One, two, three, four! 1., 3. Dog eat dog \_\_\_\_\_  
2., 4. Dog eat dog \_\_\_\_\_

F5 C5 play 4 times

ev - 'ry day. \_\_\_\_\_ On our fel - low man we prey. \_\_\_\_\_  
to get by. \_\_\_\_\_ Hope you like my gen - o - cide. \_\_\_\_\_

## Bridge

Gtr. 2 tacet

Half Time ♩ = 160

Gtr. 1 N.C.(G5) (Bb5) (F5) (C5)

*mf*  
P.M. \_\_\_\_\_

G5 N.C.(G5) Bb5 F5 C5

I bet you'd \_\_\_\_\_ on - ly run \_\_\_\_\_ if you saw \_\_\_\_\_ what

G5 Bb5 F5 C5

goes in - side \_\_\_\_\_ our own.







# Gotta Get Away

## Intro

Moderate Rock ♩ = 133

(drums) 4 (bass & drums) 8

N.C. Dsus4 D E5 N.C. Dsus4 D5 E5

Gtrs. 1 & 2 (dist.)

Harm. -1 f Harm. -1

TAB

The intro features a 4/4 time signature. The guitar part starts with a 4-measure drum fill, followed by an 8-measure bass and drums fill. The guitar then plays a distorted, harmonized melody in E major, consisting of two 8-measure phrases. The first phrase is: N.C. (4 measures), Dsus4 (2 measures), D (2 measures), E5 (2 measures). The second phrase is: N.C. (4 measures), Dsus4 (2 measures), D5 (2 measures), E5 (2 measures). The bass line is a simple eighth-note pattern: 7 7 7 7 8 X 8 7 5 4.

w/ Voc. Fill 1, 2nd time

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

Rhy. Fig. 1

The first time through Rhythm Figure 1 consists of 16 measures of eighth-note chords. The chords are: N.C. D5, N.C. D5, N.C. E5, N.C. E5, N.C. G5, N.C. A5, E5, N.C. E5. The bass line is: 7 7 7 7 7 7 7 7 9 9 9 9 12 12 14 14 9 9 10 9 10 9 9 9 9 0 0 0 0 0 0 0 0.

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

End Rhy. Fig. 1

The end of Rhythm Figure 1 consists of 8 measures of eighth-note chords: N.C. D5, N.C. D5, N.C. E5, N.C. E5, N.C. G5, N.C. A5, E5, N.C. E5. The bass line is: 7 7 7 7 9 9 12 12 14 14 9 9 10 9 10 9 9 9 9 0 0 0 0 0 0 0 0.

## Verse

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

1. (I'm) get-ting edg - y all the time. \_ (There's) some - one a-round me just a step be - hind. \_

2. (I) tell you some-thing, just ain't right. \_ My head is on loose, but my shoes are tight. \_

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Rhythm Figure 2 consists of 16 measures of eighth-note chords: N.C. D5, N.C. D5, N.C. E5, N.C. E5, N.C. G5, N.C. A5, E5, N.C. E5. The bass line is: 7 7 7 7 7 7 7 7 9 9 9 9 12 12 14 14 9 9 10 9 10 9 9 9 9 0 0 0 0 0 0 0 0.

## Voc. Fill 1

Vocal fill 1 is a single measure in 4/4 time, consisting of a half note followed by a quarter note. The melody is: me. \_\_\_\_\_



Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

It's kind-a scar-y, the shape I'm in. (The) walls are shak-in' and they're clos-ing in.  
A-void-ing my friends, 'cause they all bug. Life is like a rid-dle and I'm real-ly stumped.

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

Too fast or a bit too slow. (I'm) par-a-noid of peo-ple and it's start-ing to show.  
If you rea-son, don't you know. Your own pre-oc-cu-pa-tion is where you'll go.

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

(There's) one guy that I can't shake. O-ver my shoul-der is a big mis-take.  
You're be-ing fol-lowed, look a-round. It's on-ly my shad-ow creep-in' on the ground.

**Chorus**  
E5 C5 G5 D5 E5 C5 G5 D5 E5

Sit-ting on the bed or ly-ing wide a-wake, there's de-mons in my head and it's more than I can take. (I)

Rhy. Fig. 3

End Rhy. Fig. 3

9	9	10	10	10	10	12	12	12	12	12	12	12	9	9	9	10	10	10	10	12	12	12	12	12	12	9
9	9	10	10	10	10	12	12	12	12	12	12	12	9	9	9	10	10	10	10	12	12	12	12	12	12	9
7	7	10	10	10	10	10	10	10	10	10	10	10	7	7	7	8	8	8	8	10	10	10	10	10	10	7

Gtrs. 1 & 2: w/ Rhy. Fig. 3

C5 G5 D5 E5 C5 G5 D5 E5

think I'm on a roll, but I think it's kind-a weak. Say-ing all I know is I got-ta get a-way from

Gtrs. 1 & 2: w/ Rhy. Fig. 3

C5 G5 D5 E5 C5 G5 D5 E5

me. Got-ta get a-way from me. Got-ta get a-way from

To Coda



# Interlude

N.C. Dsus4 D E5 N.C. Dsus4 N.C. Dsus4 D5 E5

me.

Harm. - - -

N.C. Dsus4 E5 N.C. Dsus4 N.C. Dsus4 D5 E5

Harm. - - - Harm. - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

Whoa. \_\_\_\_\_ Whoa. \_\_\_\_\_

*D.S. al Coda (no repeat)*

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

Whoa. \_\_\_\_\_ Whoa. \_\_\_\_\_

## Coda

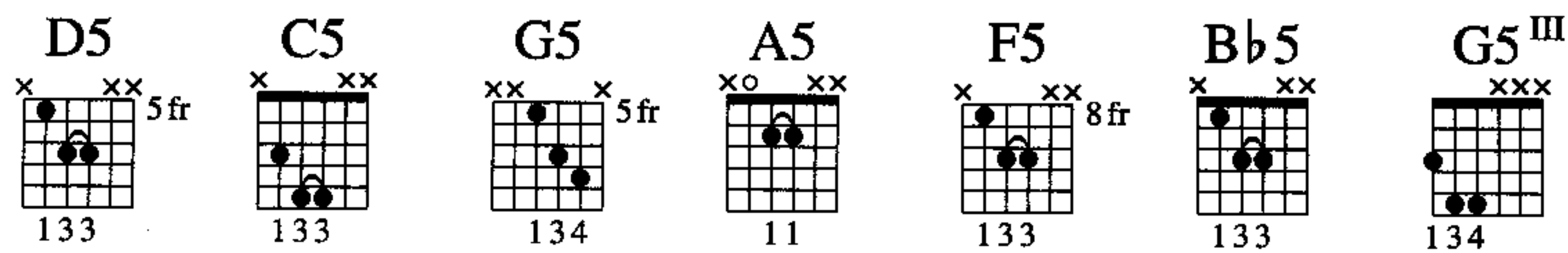
Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 C5 G5 D5 E5 C5 G5 D5 E5

me. Got - ta get a - way from me. \_\_\_\_\_



# It'll Be a Long Time



## Verse

Fast ♩ = 165

Double Time Feel

D5 Rhy. Fig. 1 C5 D5 C5 G5 D5 C5

\*Gtr. 1 (dist.) *f*

1. All this time has whit-tled a - way \_ (like) so man - y days in one.  
2. All they want is what they can de - fend \_ before their \_ time is up.

\*Two gtrs. arr. for one.

D5 C5 D5 C5 G5 D5 C5

End Rhy. Fig. 1

Back and forth the lead-ers sway, \_ back - ing it up with guns. \_  
Make the same mis - takes all a - gain, \_ heard it all be - fore, yeah. \_

## Pre-Chorus

D5 C5 D5 C5 G5

Su - per pow - ers flex their \_ wings. Hold the world on

D5 C5 D5 C5 D5

pup - pet strings. E - gos will feed while cit - i - zens bleed. \_ That's

## Chorus

C5 A5 C5 D5 C5 D5 F5 C5 D5

al - ways the way \_ it goes. \_ When will the world lis - ten to rea - son? }  
When will the truth come in - to sea - son? }



To Coda

1.

Bb5 C5 G5<sup>III</sup> D5 Bb5 C5 F5 C5 D5

I've a feel-ing it - 'll be a long time. I've a feel-ing it 'll be a long time.

D.C. al 2nd Ending

2.

C5 A5 C5 Bb5 C5 G5<sup>III</sup> D5

I've a feel-ing it 'll be a long time.

Bridge

Slower ♩ = 135

Bb5 C5 F5 C5 D5 D5 C5 G5 D5

I've a feel-ing it 'll be a long time.

D5 C5 G5 D5 D5 C5 G5 D5

Well, — if they — tried, may - be they'd — see, it'd

D5 C5 G5 D5 D5 C5 G5 D5

do a lit - tle good to let the world be — free. Hand - shake and a smile gets — you on through then

D5 C5 G5 D5 C5 G5 D5

turn it all a-round with a su - i - cide — move. But you know it's not — fool-ing an - y — one but me. — You got - ta

P.M.



C5 G5 D5 C5 G5 D5

P.M. \_\_\_\_\_

*accel.*

make your-self \_ see what you want to see. \_ But you know it's not \_ fool-ing an - y - one but me. \_ You got - ta

**Fast ♩ = 162**  
**Double Time Feel**  
 Gtr. 1: w/ Rhy. Fig. 1

C5 G5 D5 C5 D5 C5

(1st time only)

make your - self \_ see what you want to see. \_ Oh, yeah! \_\_\_\_\_

Gtr. 2 (dist.)  
*mf*

T  
A  
B

6 7 6 5 5 6 6  
 7 7 7 7 7 7 7

D5 C5 G5 1. D5 C5 2. D5 *D.S. al Coda (take repeat)*

Gtr. 1

I say, yeah!

6 7 6 5 5 6 6 5 5 6 6 5 5 6 7 6 6 6 7 5

**Coda**

Bb5 C5 F5 C5 D5

I've a feel - ing it 'll be a long time. \_\_\_\_\_

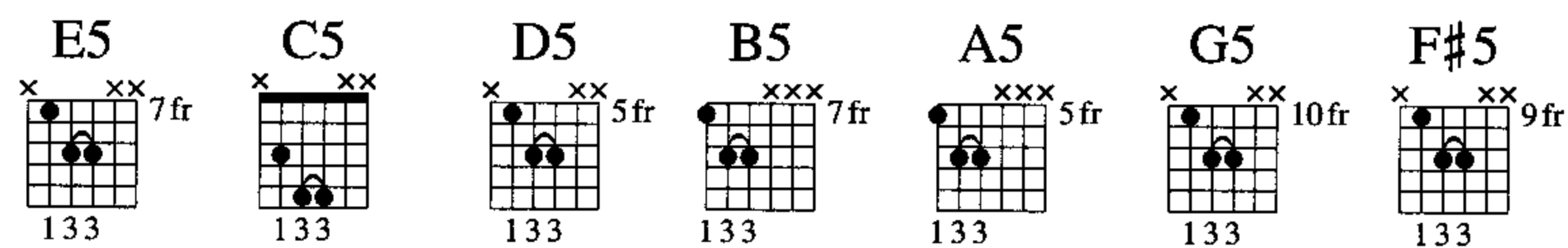
C5 A5 C5 D5 C5 D5

Oh, yi, yi, yi.



# Killboy Powerhead

Written by Didjits



## Intro

Fast Rock ♩ = 212

E5 D5 E5 G5 F#5 E5 D5 E5 G5 F#5 E5

Gtr. 1 (dist.)

He's a

Rhy. Fig. 1

End Rhy. Fig. 1

**T**

**A**

**B**

9	9	9	7	9	9	12	12	12	11	11	11	9	9	9	9	7	9	9	12	12	12	11	11	11	9
9	9	9	7	9	9	12	12	12	11	11	11	9	9	9	9	7	9	9	12	12	12	11	11	11	9
7	7	7	7	7	7	10	10	10	9	9	9	7	7	7	7	7	7	10	10	10	9	9	9	7	

## Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times

E5 D5 E5 G5 F#5 E5 D5 E5 G5 F#5 E5

1.,4. pis - tol grip, \_\_\_\_ and a light-ning rod ham-mer step. \_\_\_\_ He al - ways

E5 D5 E5 G5 F#5 E5 D5 E5 G5 F#5 E5

busts his knuck - les, when he's wrench - in' up his shit. \_\_\_\_ He's a

## Chorus

E5 C5 D5

Gtr. 1

Kill - boy Pow - er - head. \_\_\_\_ Kill - boy Pow - er - head. \_\_\_\_ Kill - boy

To Coda 2 ⊕

E5

C5

D5

D5

B5

2nd time

(cont. in notation)

Pow - er - head. \_\_\_\_ Kill - boy Pow - er - head, \_\_\_\_ yeah.



B5 Rhy. Fig. 2 A5 B5 A5 B5 D5 B5 A5 B5 A5 B5 A5

B5 D5 B5 E5 Verse E5

2. You \_\_\_\_ know I saw his wom - an, she was  
was his ba - by, who looked

writ - ing his name in blood. \_\_\_\_ } You know I saw his wom - an,  
just like the Hoo - ver Dam. \_\_\_\_ }

*dim.*

Gtr. 1: w/ Rhy. Fig. 2 B5 A5 B5 A5 1. B5 D5 B5 2. B5 D5 B5 A5 *D.S. al Coda*

hard as a rock! 3. She \_\_\_\_ said she He's a



⊕ **Coda 1**  
Interlude

C5 B♭5 C5 B♭5 C5 E♭5 C5 B♭5 C5 B♭5 C5 B♭5 C5 E♭5 C5 B♭5

10 8 10 8 10 13 10 8 10 8 10 8 10 13 10 8 8

10 8 10 8 10 13 10 8 10 8 10 8 10 13 10 8 8

8 6 8 6 8 11 8 6 8 6 8 6 8 11 8 6

C5 A♭5 B♭5

10 10 10 10 10 6 6 6 6 6 6 6 8 8 8 8

10 10 10 10 10 6 6 6 6 6 6 6 8 8 8 8

8 8 8 8 8 4 4 4 4 4 4 4 6 6 6 6

C5 A♭5 B♭5 E5 *D.S.S. al Coda*

He's a

8 8 8 10 10 10 6 6 6 6 8 8 8 9 9 7

8 8 8 10 10 10 6 6 6 6 8 8 8 9 9 7

6 6 6 8 8 8 4 4 4 4 6 6 6 7 7 7

⊕ **Coda 2**

E5 C5 D5 E5 C5 D5 E5

Gr. 1

Kill - boy Pow - er - head, \_ yeah. \_\_\_\_ Kill - boy Pow - er - head, \_ yeah. \_\_\_\_ He's a

Gr. 1: w/ Rhy. Fig. 2, 4 times

C5 D5 B5 A5 B5 A5 B5 D5 B5 A5 E5 D5 E5 G5 F#5

play 4 times

Kill - boy Pow - er - head, \_ yeah. \_\_\_\_



# Nitro (Youth Energy)

Intro  
Very Fast Rock ♩ = 160

Gtrs. 1 & 2 (dist.) (drums) 8

F5 N.C. Fm7 F5 Eb5 F5 Ab5

f P.M. - - - - -

TAB

8 8 8 8 9 8 10 8 10 8 10 6 6 4 4

8 8 10 8 9 10 8 10 6 6 4 8 8 8 8

Verse

F5 Ab5 Eb5 F5

1. Our gen - er - a - tion sees the world, not the same  
2. We are the ones who are liv - ing un - der the gun  
3. So if you un - der stand me, and if you feel

10 10 6 6 8 8 10 10 10 10 10 8

Ab5 Eb5 F5 Ab5 Eb5

as be - fore. We might as well just throw it  
ev - 'ry day. You might as be gone be fore you  
the same, then you will know what ni - tro

6 6 6 8 8 10 10 6 6 8 8 4 4



1. Chorus

all, know, means. and so You'll live live live like like like there's there's there's no no no to to to mor - mor - row. (Oh. )

Chords: Db5, Eb5, Eb5/Bb, F5

There's no to - mor - row. (Oh. )

Chords: Ab5, Eb5, F5

There's no to - mor - row.

Rhy. Fig. 1

Chords: Ab5, Eb5, F5, Ab5

Oh.

End Rhy. Fig. 1

Chords: Bb5, Db5, Eb5



2.,3.  
**Chorus**  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

F5 Ab5 Bb5

mor - row. (Ain't gon - na waste this There's no to - mor - row. (Ain't

gon - na live it There's no to - mor - row. (Ain't gon - na

3. There's no to -

To Coda

**Bridge**

F5 Ab5 N.C. Eb5 F5

Hey, be - lieve it, of - fi - cial view of the world has changed. (In a

Gtrs. 1 & 2

Ab5 N.C. Eb5 F5 N.C. (F5) (Ab5)

whole new way. Live fast 'cause if you don't take

P.M.

(Bb5) Db5 Eb5

it you'll nev - er make it. Ah.

P.M.



Interlude

(Ad. lib. vocals on repeat)

C5

Ab5

Bb5

Ah.

1.

F5

Fm7

F5

Ah.

2.

Bb5

Db5

Eb5

D.S. al Coda

Oh.

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Vocals tacet, 2nd time

F5

Ab5

Bb5

Db5

Eb5

- mor - row.

Oh.

Outro

Fm

Gtr. 1

\*Gtr. 2  
divisi  
let ring

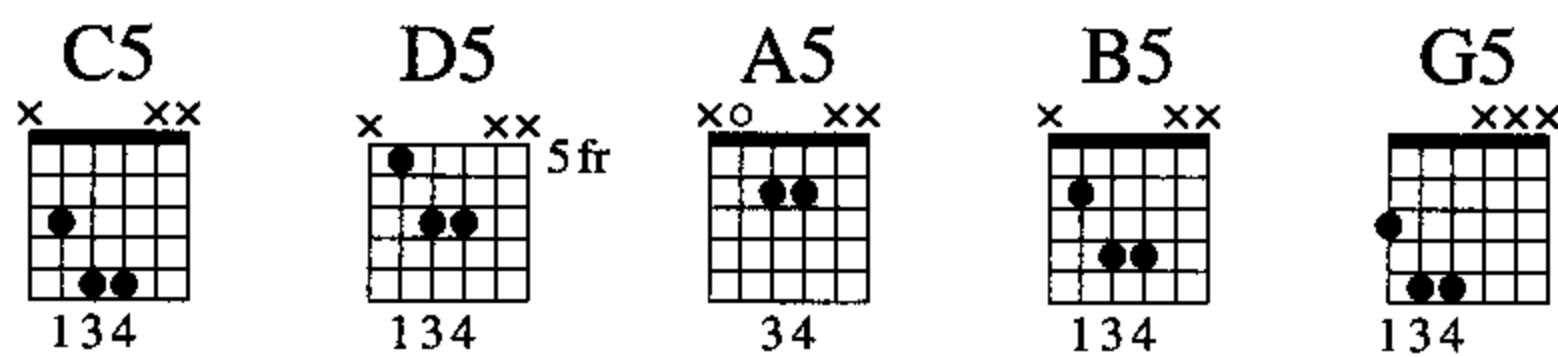
play 4 times

let ring

\*Let Gtr. 2 ring throughout the repeated measures.



# Not the One



**Intro**  
**Moderately Fast** ♩ = 150  
**Double Time Feel**  
N.C.(C5) (D5) (A5)

Gtr. 1 (clean)  
**Riff A** **End Riff A**

*mf*  
P.M.  
\* w/ delay

T  
A  
B 3 3 3 3 3 3 5 5 0 0 0 0 0 0 0 0

Gtr. 2 (dist.)

*f* steady gliss.  
play 2nd time only

T  
A  
B

\* set for sixteenth-note regeneration

Gtr. 1: w/ Riff A, 2 times

C5 D5 A5 C5 D5 A5

Gtr. 2 **Rhy. Fig. 1** **End Rhy. Fig. 1**

(cont. in slash)

10 10 10 12 7 7 7 7 7 10 10 10 12 7 7 7 7 7  
10 10 10 12 7 7 7 7 7 10 10 10 12 7 7 7 7 7  
8 8 8 10 5 5 5 5 5 8 8 8 10 5 5 5 5 5

**Verse**  
Gtr. 1: w/ Riff A, 4 times

C5 D5 A5

Gtr. 2 **Rhy. Fig. 2** **End Rhy. Fig. 2**

P.M.

1. I'm not the one who made the world what it is to - day.  
2. We're not the ones who leave the hope - less in the streets at night.

Gtr. 2: w/ Rhy. Fig. 2, 3 times

C5 D5 A5

I'm not the one who caused the prob - lems start - ed long a - go.  
We're not the ones who've kept min - or - i - ties and wo - men down.



C5 D5 A5

But now I deal with all the con - se - quence that trou - bles our time.  
 Still we grow and then the prob - lems, they be - come our own.

# Chorus

Gtr. 1 tacet

A5

Rhy. Fig. 3

Gtr. 2

B5

C5 D5 A5

I car - ry on and nev - er once have e - ven ques - tioned why. } Yeah! Yeah. { 1. I'm }  
 We car - ry on with - out e - ven re - al - i - zing why. } { 2., 3. We're }

C5 D5 A5 End Rhy. Fig. 3

in - no - cent, but the weight of the world is on { 1. my } shoul - ders.  
 { 2., 3. our }

Gtr. 2: w/ Rhy. Fig. 3

A5 B5 C5 D5

Yeah! Yeah. { 1. I'm } in - no - cent, but the bat - tles { 1. start - ed } are  
 { 2., 3. We're } { 2., 3. left us }

## To Coda Breakdown

Gtr. 1: w/ Riff A, 4 times

Gtr. 2: w/ Rhy. Fig. 1, 4 times

A5 C5 D5 A5 C5 D5 A5

far from o - ver. Yeah. Oh. Oh.

\*Sing harmony 2nd time only.

Gtr. 1: w/ Riff A, 4 times

Gtr. 2: w/ Rhy. Fig. 2, 4 times

C5 D5 A5 C5 D5 A5 A5 D.S. al Coda

Eee

## Coda

### Chorus

Gtr. 2: w/ Rhy. Fig. 3, 2 times

A5 B5 C5 D5

Yeah! Yeah. We're in - no - cent, (but) the weight of the world is

A5 B5 C5 D5

on our shoul - ders. Yeah! Yeah. We're in - no - cent, (but) the bat - tles left us are



# Interlude

Gtr. 1: w/Riff A, 4 times  
Gtr. 2: tacet

# Verse

Gtr. 1: tacet  
N.C.

A5 G5 Gtr. 2 8 8

far from o - ver. Yeah. 3. We're not the ones whose pol - lu - tion black -

- ened our skies and ru - ined our streams. We're not the ones who made the nu - cle - ar bombs that threat - en our lives.

We're not the ones who let the chil - dren starve in far - a - way lands. We're not the ones who made the streets

# Outro

Gtr. 1: w/ Riff A, 3 1/2 times  
Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times

C5 D5 A5 C 5 15fr

Gtr. 2

un - safe to walk at night. 4. And e - ven if we try and not be - come so o - ver - whelmed  
(Oh. )

C5 D5 A5 C5 D5

and if we make some con - tri - bu - tion to the plight we see, still our de - scend - ants will in - her -  
(Oh. )

A5 C5 D5 Gtr. 1: w/ Fill 1 A5 Gtr. 2

it our mis - takes (of) to - day. They'll suf - fer just the same as we and nev - er won - der why!

# Fill 1

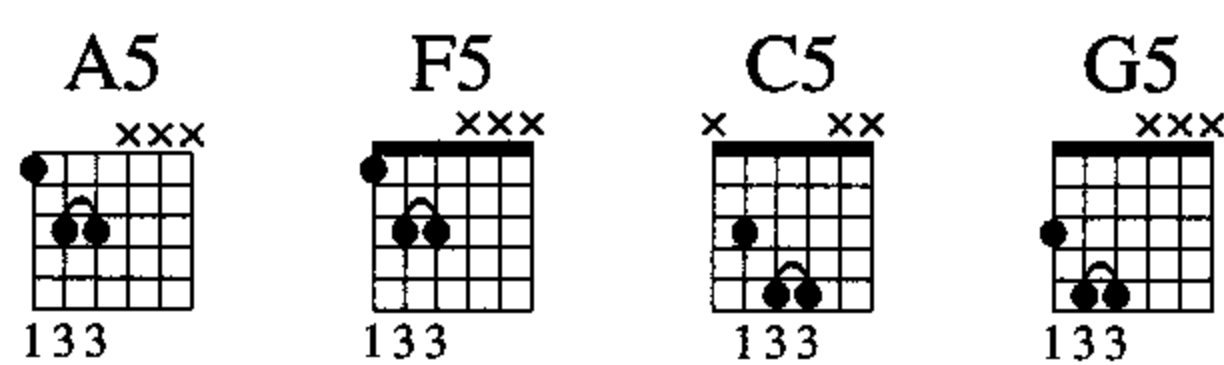
Gtr. 1

delay off

T  
A  
B 0 0 0 0 0 0 0



# Self Esteem



Intro  
Moderately ♩ = 106  
N.C.

La, la, la, la, la. — La, la, la, la, la.

G5 A5 F5 C5

\*Gtr. 1 (dist.) Rhy. Fig. 1

*f*

T  
A  
B

5 7 7 7 7 15 15 15 15 10  
5 7 7 7 7 15 15 15 15 10  
3 5 5 5 5 13 13 13 13 8

\*Two gtrs. arr. for one.

G5 A5 F5 C5 G5 F5

End Rhy. Fig. 1

10 10 10 5 5 5 5 7 7 7 15 15 15 15 10 10 10 10 5 5 5 5 5 3  
10 10 10 5 5 5 5 7 7 7 15 15 15 15 10 10 10 10 5 5 5 5 5 3  
8 8 8 3 3 3 3 5 5 5 13 13 13 13 8 8 8 8 3 3 3 3 3 1

F G5 C5/G G5 C5/G A5 N.C.(F5)

P.M. — — — — —

Riff A  
\*Gtr. 2

*mf*

0 12 12 12 12 8 8 8 8 8

\*bass arr. for gtr.



**Verse**  
Gtr. 1 tacet  
Gtr. 2: w/ Riff A, 8 times

N.C.(A5) (F5) (C5) (G5) (A5) (F5) (C5) (G5)

1. I wrote her off for the tenth time to - day \_\_\_  
3. Now I'll re - late this lit - tle bit \_\_\_

(and) prac-ticed all the things I would say. \_\_\_  
that hap-pens more than I'd like to ad - mit. \_\_\_

**Pre-Chorus**

Gtr. 1 **G5 A5** **F5** **C5** **G5** **A5** **F5**

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

(Now) I \_\_\_\_\_ know — I'm be - in' used. — That's o - kay man 'cause I  
(Now) I \_\_\_\_\_ know — I should say no, — but that's kind of hard when she's

**C5** **G5** **A5** **F5** **C5** **G5**

**Rhy. Fig. 2**

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

like the a - buse. — I \_\_\_\_\_ know — she's play - ing with me. —  
read - y to go. — I may be dumb — but I'm not a dweeb. —

**Chorus**  
Gtr. 2 tacet  
Gtr. 1: w/ Rhy. Fig. 1, 4 times

A5 F5 C5 G5  
End Rhy. Fig. 2

\* P.M.

That's o - kay 'cause I've got no self es - teem. —  
I'm just a suck - er with no self es - teem. — } Oh, hey, yeah, — ay, yeah.



G5 A5 F5 C5 G5 A5 F5 C5 G5 A5

Yeah. Oh, yeah, yeah. Oh, yeah. Yeah.

**To Coda**  $\oplus$  **Verse**

Gtr. 1 tacet  
Gtr. 2: w/ Riff A, 4 times

F5 C5 G5 A5 N.C.(A5) (F5) (C5) (G5) (A5) (F5)

Oh, yeah, yeah. 2. We make plans to go out at night. I wait till two then I

Gtr. 1: w/ Rhy. Fig. 2

*D.S. al Coda*  
G5

G5 A5 F5 C5 G5 A5 F5 C5

Gtr. 1  $\text{P.M.}$

turn out the light. This re-jec-tion's got me so low. (If) she keeps it up, I just might tell her so. Oh,

$\oplus$  **Coda**

**Bridge**

D5 Bb5 F5 C5 D5 Bb5

When she's say - ing ah, that she wants on - ly me. Then I won - der why she  
When she's say - ing oh, that I'm like a dis - ease. Then I won - der how much  
Well I guess I should stick up for my - self, but I real - ly think it's

Gtr. 1

F5 C5 D5 Bb5 C5 G5 F5

play 3 times

sleeps with my friends. The more you suf - fer, the more it shows you real - ly  
more I can spend.  
bet - ter this way.

1.

*D.S.S. al Coda*

2.

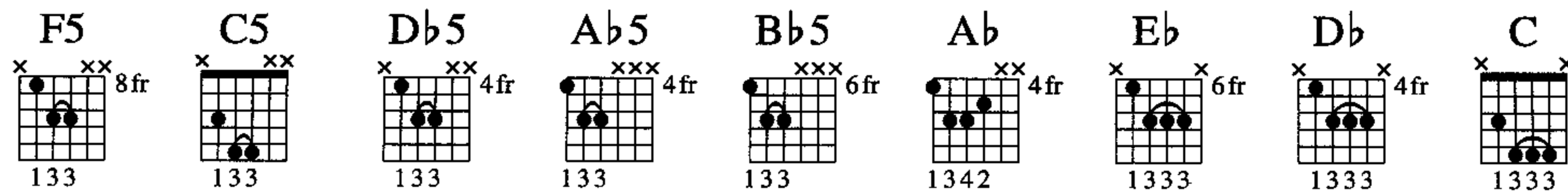
G5 C5/G G5 C5/G F5 G5 C5/G G5 C5/G A5

care. Right? Yeah. Right? Yeah.

$\text{P.M.}$



# Smash



Gtr. 3: Tuning:

- ① = F    ④ = D  
 ② = C    ⑤ = A  
 ③ = G    ⑥ = E

## Verse

**Moderately Fast** ♩ = 156  
**Double Time Feel**

Gtrs 1 & 2 (dist.)

**f**

1. Head o - ver heals I've fit in be - fore. now I don't want to  
 2. Smash is the way you feel all a - lone. Like an out - cast you're

do it no more. I've held it all in with blood on my \_\_\_\_ face,  
 out on your own. \_\_\_\_ Smash is the way you deal with your \_\_\_\_ life.

built it up man, so bad you can taste. \_\_\_\_ I don't slag no one I  
 Like an out - cast you're smash-ing your strife. \_\_\_\_ 2.,3. Head o - ver heals, I've

don't e - ven \_\_\_\_ judge. Don't give me shit 'cause I'm not gon - na budge. \_\_\_\_ } I  
 fit in be - fore. Now I don't want to do it no more. \_\_\_\_ }

just want to be who I want to \_\_\_\_ be. \_\_\_\_ Guess that's hard for



Chorus

C5

Ab

Eb

oth - ers to see. I'm not a tren - dy ass - hole. (I)

Db

Eb

Ab

Eb

do what I want, (I) do what I feel like. I'm not a tren - dy ass - hole. (I)

To Coda



Db

C

N.C.(Fm)

(cont. in notation)

don't give a fuck if it's good e - nough for you. 'Cause I am a -

Riff A

Gtrs. 1 & 2

slight P.M.

1 1 3 3 4 4 3 4 3

live.

End Riff A

slight P.M.

1 1 3 3 4 4 3 4 3 1 1 3 3 4 4 3 4 3 1 1 3 3 4 4 3 4 3



# Interlude

Slower ♩ = 142

\*\*Gtr. 3: w/ Riff A, 2 times, 2nd time

Gtr. 2 Fm Gtr. 1 tacet Eb Db

Gtr. 1 *divisi*

The Interlude section consists of two staves. The top staff is a guitar staff with a treble clef and a key signature of three flats (Bb, Eb, Ab). It features a series of chords and melodic lines. The bottom staff is a bass line with a bass clef, showing a sequence of notes and rests. The tempo is marked as 'Slower' with a quarter note equal to 142 beats per minute.

\*Two gtrs. arr. for one.

\*\*Gtr. 3 (dist. elec.)

Faster ♩ = 156

Double Time Feel

Gtr. 3 tacet

Eb E° F5 Eb5

Gtrs. 1 & 2

The Double Time Feel section consists of two staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a series of chords and melodic lines. The bottom staff is a bass line with a bass clef, showing a sequence of notes and rests. The tempo is marked as 'Faster' with a quarter note equal to 156 beats per minute, and the feel is 'Double Time'.

Db5 Eb5 Bb5 C5 E5

*D.S. al Coda*

The D.S. al Coda section consists of two staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a series of chords and melodic lines. The bottom staff is a bass line with a bass clef, showing a sequence of notes and rests. The section ends with a double bar line and the instruction 'D.S. al Coda'.

## Coda

Chorus

End Double Time Feel

Db Eb Ab Eb Db

it's good e-nough for you. I'm not a tren - dy ass - hole. (I) do what I want, (I)

do what I feel like. I'm not a tren - dy ass - hole. (I) don't give a fuck if

The Coda section consists of two staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a series of chords and melodic lines. The bottom staff is a bass line with a bass clef, showing a sequence of notes and rests. The section ends with a double bar line and the instruction 'End Double Time Feel'.

Double Time Feel

Gtrs. 1 & 2: w/ Riff A, 3/4 time

N.C.(Fm)

F N.C.

6 1fr

Gtrs. 1 & 2

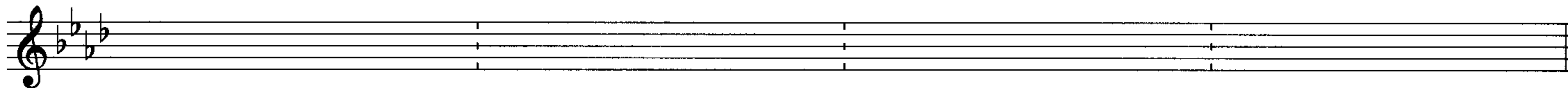
it's good e-nough for you. 'Cause I am a - live. I am a - live. I am a - live.

The Double Time Feel section consists of two staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a series of chords and melodic lines. The bottom staff is a bass line with a bass clef, showing a sequence of notes and rests. The section ends with a double bar line and the instruction 'Double Time Feel'.



**Dialog**  
**Free Time**

(band tacet)  
N.C.



*Spoken: "There, I hope you enjoyed our time together today. You know, it seems harder and harder to just sit back and enjoy the finer things in life. Well, 'till next time. . ta-ta."*

**Interlude**

N.C. (Gm)

Gtr. 3

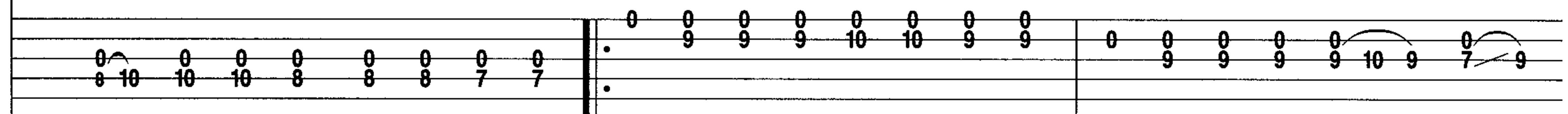
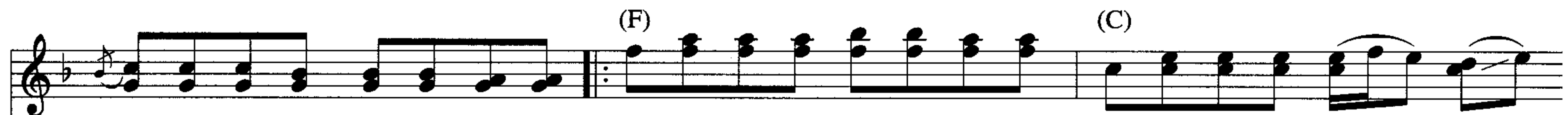
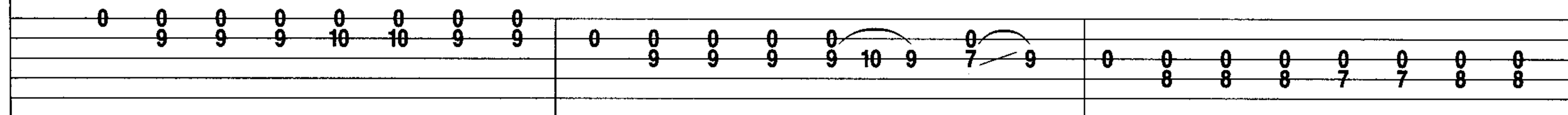
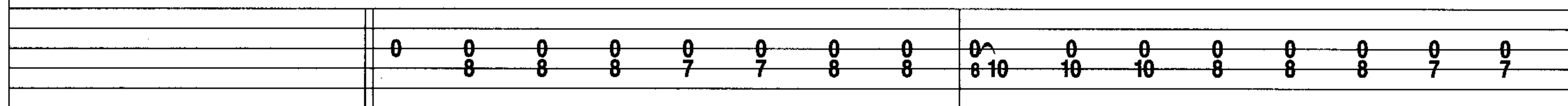
♩ = 145

(drums)

8



P.M. throughout



♩ = 125

(Gm)

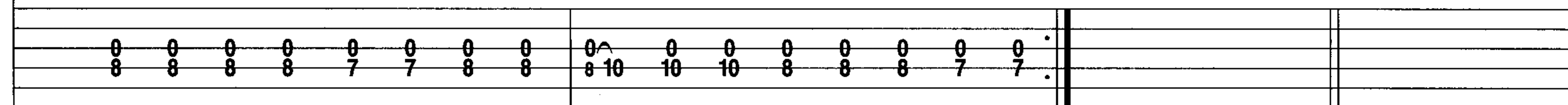
play 6 times and fade

Silence  
(segue to "Come Out  
and Play" reprise)

\* (drums) 8



approx. 5 min.



\*Key signature  
denotes B Phrygian

N.C.(B7)

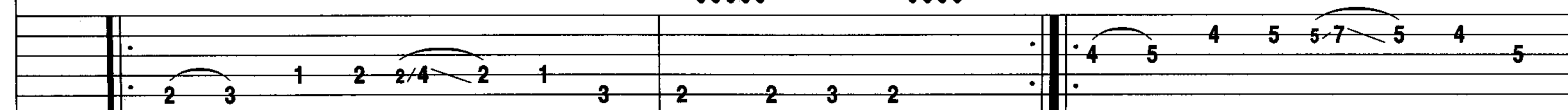
Riff B

Gtr. 4 (clean)

End Riff B

Gtr. 4: w/ Riff B

Gtr. 5 (clean)





Gtr. 5 tacet  
Gtr. 4

Gtr. 4

Gtr. 5



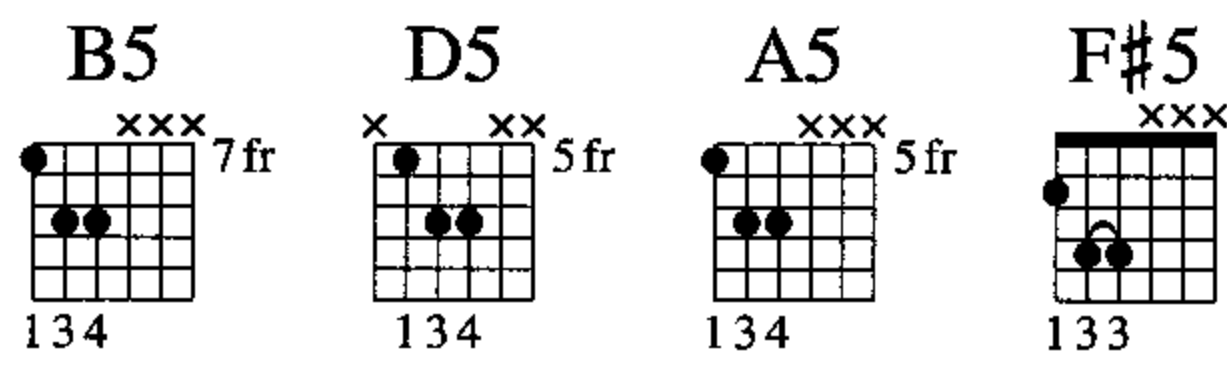
First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and a repeat sign. The bottom staff is in bass clef and contains a line of numbers: 4 5 4 4 4 5 4, followed by a repeat sign and a single number 4.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and a repeat sign. The bottom staff is in bass clef and contains a line of numbers: 9 10 9 7 9 7 5 7 5 4 5 4, followed by a repeat sign and a single number 4.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and a repeat sign. The bottom staff is in bass clef and contains a line of numbers: 12 13 12 10 12 10 8 10 8 7 8 7, followed by a repeat sign and a single number 4.



# So Alone



## Verse

Fast ♩ = 185

Double Time Feel

Gtr. 1 (dist.) *mf*

B5 D5 A5 B5 D5

1. Look at the crowd and tell me wheth - er \_\_\_\_ all are sur-round-ed, but  
2. If I could, I'd make a sug-ges - tion, with - out sound - ing preach-y or

A5 B5 D5 A5 B5

none are to - geth - er. \_\_\_\_ If you're a - wake, look all a - round at \_\_\_\_  
beg - ging the ques - tion. \_\_\_\_ Melt with your minds, melt with each oth - er. \_\_\_\_

## Chorus

D5 A5 B5 A5

all of the peo - ple. Still you're } so a - lone. So a -  
Don't be sur-round-ed. Don't be }

Gtr. 2 (dist.)

*f* w/ slide steady gliss.

TAB







# Something to Believe In

## Intro

Very Fast Rock ♩ = 160

N.C. F5 N.C. F5 G5 A♭5 C5

Gtr. 1 (dist.)

*f* *steady gliss* *f* w/ dist.

Rhy. Fig. 1  
Gtrs. 1 & 2

1. F5

End Rhy. Fig. 1

2. F5 A♭5 Eb5 B♭5 F5

Rhy. Fig. 2

P.M.

End Rhy. Fig. 2

P.M.

A♭5 Eb5 B♭5 F5 A♭5

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 3/4 times

A♭5 Eb5 B♭5 F5 A♭5 Eb5

1. I be - lieve that re - al - i - ty's gone. — Dis - il -


2. I be - lieve in the chang - ing of the guard. \_ Put our



[illegible]

things that we hold dear.      Emp - ty prom -  
with-out e - ven think - ing.      Throw it

Bb5 F5 Ab5 Eb5 Bb5



- all      ise (is) all    you'll      find, \_\_\_\_\_      so      give    me      some    -  
all      and      make    your      own, \_\_\_\_\_      and      give    me      some    -

C5 F5 Eb5 F5 Ab5 Eb5 G5 Ab5

- thing, }  
- thing, }

some- thing to be- lieve \_ in. \_\_\_\_\_

(Oh. \_\_\_\_\_ )

Some-thing to be-lieve

[illegible]



Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 1/2 times

F5 Eb5 F5 Ab5 Eb5 G5 Ab5 F5 Eb5

in. \_\_\_\_\_

(Oh. \_\_\_\_\_)

Some - thing to be - lieve \_\_\_\_\_ in. \_\_\_\_\_

(Oh. \_\_\_\_\_)

F5 Ab5 Eb5 G5 A5b F5 Eb5 F5 Ab5

Some - thing to be - lieve \_\_\_\_\_ in. \_\_\_\_\_

(Oh. \_\_\_\_\_) (Oh. \_\_\_\_\_)

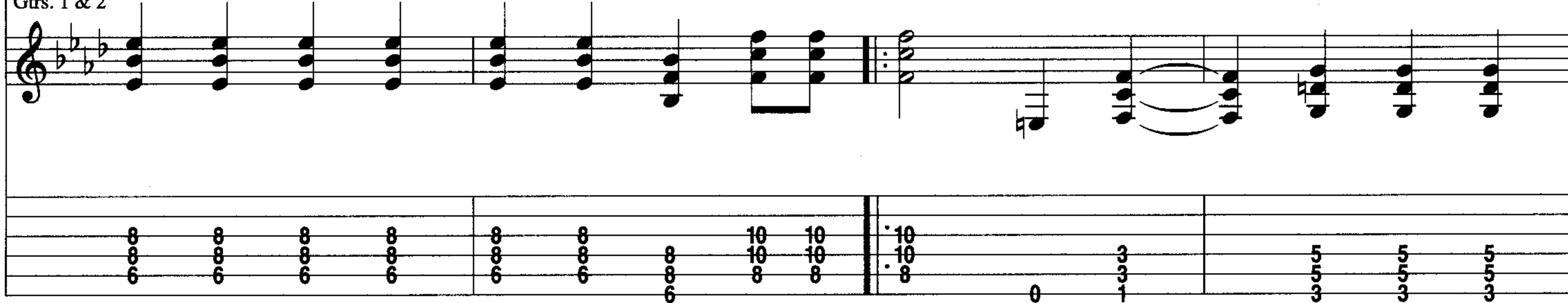
Eb5 Bb5 F5 N.C. F5 G5

To Coda 2 ⊕

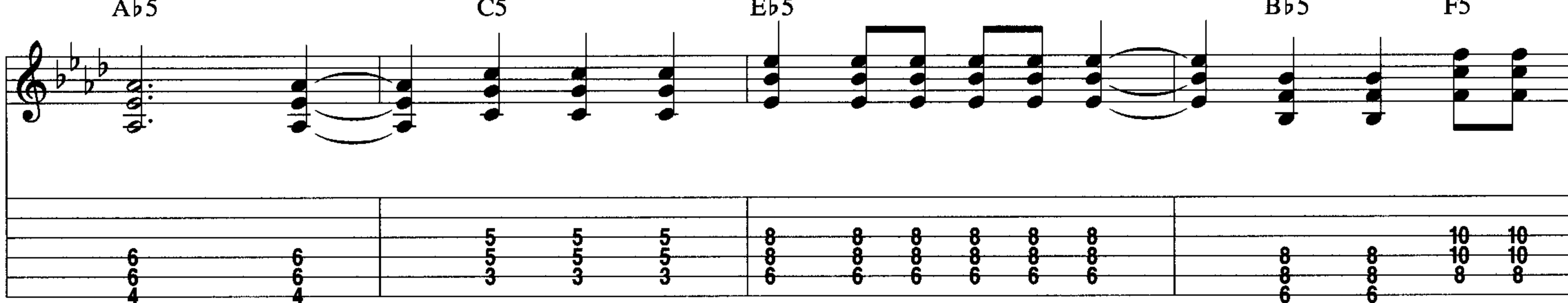
\_\_\_\_\_

\_\_\_\_\_)

Gtrs. 1 & 2



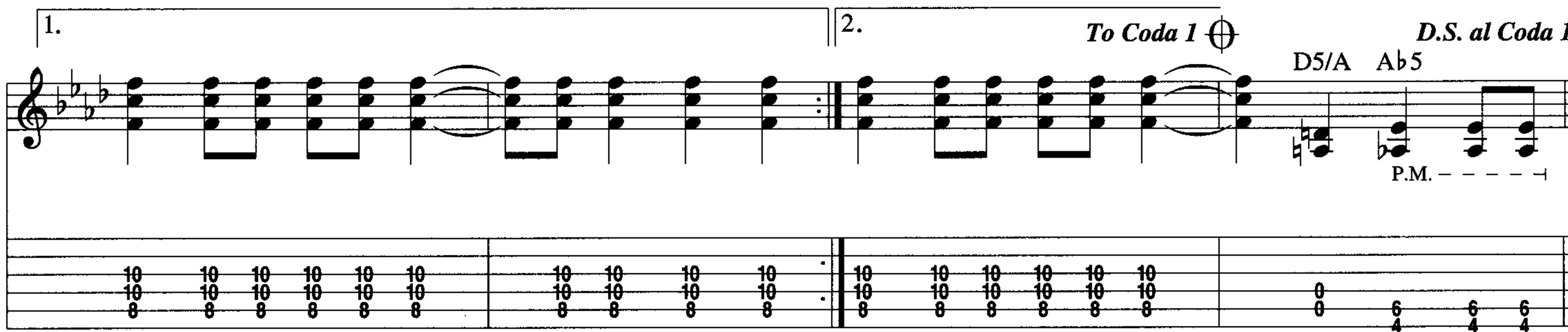
Ab5 C5 Eb5 Bb5 F5



1. 2. To Coda 1 ⊕ D.S. al Coda 1

D5/A Ab5

P.M. - - - - -





# ⊕ **Coda 1**

F5

D5/A

## **Interlude**

F5

\* Depress bar gradually over the next 7 meas.

## **Bridge**

Gtrs. tacet  
N.C.

F5

G5

A $\flat$ 5

C5

Gtrs. 1 & 2

P.M. -



Eb5                                      Bb5                                      F5                                      D5/A

you'll                      be                      do                      -                      ing                      what                      they                      say. \_\_\_\_\_  
 you'll                      be                      sin                      -                      gled                      out                      and                      tried. \_\_\_\_\_

P.M. - - - - -

8	8	8	8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10	0	0
6	6	6	6	6	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8	8	8	0	0

Gtrs. 1 & 2: w/ Rhy. Fig. 1

1. If \_\_\_\_\_ you take home an - y - thing, \_\_\_\_\_  
 2. The more cyn - i - cal you be - come, \_\_\_\_\_ the  
 1.,2. (Oh. \_\_\_\_\_ Oh. \_\_\_\_\_

**⊕ Coda 2**

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F5 Eb5 F5 Ab5 Eb5 G5 Ab5

1., 2., 3.

in. \_\_\_\_\_

(Oh. \_\_\_\_\_)

Some - thing to be - lieve

#### 4. **Outro**

4. **Outro**

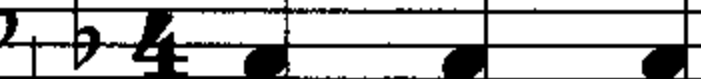
Chords: Eb5, Ab5, Eb5, Bb5, F5, Ab5, Eb5, Bb5, F5

Tempo: Andante

### Rhy. Fil 1

Gtrs. 1 & 2

Sus. F & 2



P.M. - - - - -

T						
A	10	10	10	10	10	10
B	8	8	8	8	8	8



# What Happened to You?

Dm

Bb

C

F

Bb5

C5

F5

E5

Eb5

5fr

6fr

8fr

8fr

6fr

6fr

6fr

6fr

Intro  
Fast Reggae ♩ = 185

Bb5

C5

F5

Bb5

5fr

6fr

8fr

8fr

7fr

6fr

What in the world hap - pened to you?

Gtrs. 1 & 2 (clean & dist.)

8

8

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sim - pl - est of things. (Hey!) I draw a lit - tle pic - ture, or e - ven use my hands. (Hey!) I }  
 know that's some-thing else. I say I'm not that kind of per - son, I'm not that kind of man. (Hey!) I }  
 give a lit - tle back. (Hey!) But you do it in the morn-ing, you do it in the night. (Hey!) You

**To Coda 1**  $\oplus$  **Chorus**  
 End Rhy. Fig. 1 Rhy. Fig. 2

1., 2. try to ex - plain but you just don't un - der-stand. Oh, (Hey! \_\_\_\_\_ ) man you're  
 3. lie to re - frain from just fac - ing your life. 4. So I'll

Gr. 3  
 play 3rd time only

13 15 13

Gr. 1: w/ Rhy. Fig. 2, 2 times

real - ly los - in' it. (Hey! \_\_\_\_ ) And you've real - ly done a lot of junk now. (Hey! \_\_\_\_\_ ) But you

**To Coda 2**  $\oplus$

keep on a - bus - in' it. What in the world hap - pened to you?

sing 1st & 3rd times only

2. It's  
 3. I



# Guitar Solo

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3 (dist.) Dm

Chords: B $\flat$ , C, Dm, B $\flat$ , C

Staff 1: Treble clef, key of B $\flat$  major. Notes: F4 (f), G4, A4, B $\flat$ 4, C5, B $\flat$ 4, A4, G4, F4. Dynamics: *f*, *full*.

Staff 2: Bass clef. Notes: 5, 7, 5, 7, 5, 9, (7), 5, 7, 5, 5, 7. Dynamics: *full*.

*D.S. al Coda 1*  
(take repeat)

Chords: Dm, B $\flat$ , C, Dm, B $\flat$ , C

Staff 1: Treble clef, key of B $\flat$  major. Notes: F4, G4, A4, B $\flat$ 4, C5, B $\flat$ 4, A4, G4, F4. Dynamics: *full*, *1/2*, *full*, *full*.

Staff 2: Bass clef. Notes: 10, 12, 10, 12, 10, 12, (12), 10, 12, 12, 14, 13, 15, 13, 15, (15), 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13. Dynamics: *full*, *1/2*, *full*, *full*.

## Coda 1

### Verse

Gtr. 1: w/ Rhy. Fig. 1

Chords: Dm, B $\flat$ , C, Dm, B $\flat$ , C

Staff 1: Treble clef, key of B $\flat$  major. Notes: F4, G4, A4, B $\flat$ 4, C5, B $\flat$ 4, A4, G4, F4. Dynamics: *full*, *1/2*, *full*, *full*.

Staff 2: Bass clef. Notes: 10, 12, 10, 12, 10, 12, (12), 10, 12, 12, 14, 13, 15, 13, 15, (15), 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13. Dynamics: *full*, *1/2*, *full*, *full*.

Lyrics: see you man, to - mor - row, you'll be gack - in' up a - gain. (Hey!) I'll see you in a cof - fin by the time your wad is spent. (Hey!) I think of all the times that I tried to lend a hand. (Hey!) I try to ex - plain but you just don't un - der - stand. Oh,

*D.S. al Coda 2*

## Coda 2

### Tag

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

Chords: B $\flat$ 5, C5, B $\flat$ 5, C5, F5, B $\flat$ 5, F5, C5, F5

Staff 1: Treble clef, key of B $\flat$  major. Notes: F4, G4, A4, B $\flat$ 4, C5, B $\flat$ 4, A4, G4, F4. Dynamics: *full*, *1/2*, *full*, *full*.

Staff 2: Bass clef. Notes: 10, 12, 10, 12, 10, 12, (12), 10, 12, 12, 14, 13, 15, 13, 15, (15), 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13. Dynamics: *full*, *1/2*, *full*, *full*.

Lyrics: What in the world hap - pened to, what in the world hap - pened to, what in the world hap - pened to you?

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times